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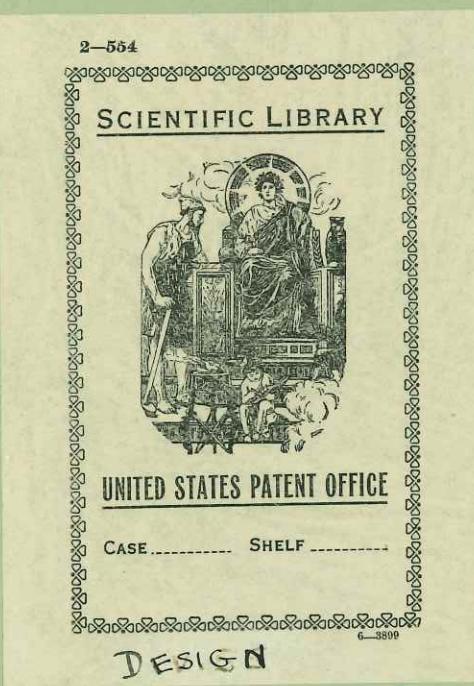
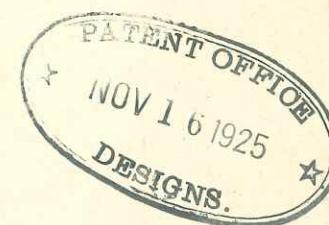
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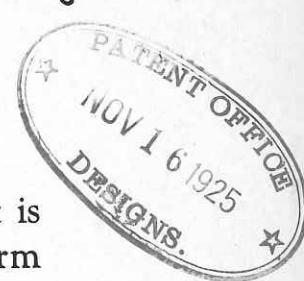
Lyon & Healy

HARP

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DESIGN DIV.

The
Lyon & Healy
Harp





The Lyon & Healy Harp

THE harp occupies a position unique in the history of music. It is the oldest known musical instrument, having existed in one form or another, in every land and in every age. Successive ages have endeavored to improve its form, enrich its tone qualities, and bring its musical possibilities under perfect control. In this line of evolution the instrument has reached its modern form in the harps of our manufacture.

Up to the beginning of the eighteenth century harps were without pedals and of small size, like the Irish harp of today. About 1720, Hochbrucke, a Bavarian, made the first pedal mechanism, thereby increasing its scope by permitting the modulations of tones. This was considered a remarkable innovation and the result was greatly increased popularity for the instrument. In 1810 Sebastian Erard perfected his double action, while in 1872 a further improvement in construction was made by Cousineau. The harp then remained practically as he left it until Lyon & Healy contributed the results of their years of research and experiment.

Just when the first harp was brought to Chicago is not known, but it was at an early date in the city's history, probably in the 40's. With the growth of population and culture in Chicago came a largely increased number of harps and the adjustment and repairing of such instruments for patrons in Chicago and the Middle West became quite an important feature at the Lyon & Healy factory. Sales of harps increased year by year and Lyon & Healy became the largest importers of new and second-hand harps in the United States. Their European buyers were constantly on the lookout for good second-hand instruments and these, upon arrival in Chicago, were repaired and made ready for sale. It was in this practical manner that all the merits and demerits of the different makes of European harps became known to them.

It had long been evident that no European harp could withstand the American climate. There arose a constant and increased demand for an

instrument so well constructed as not to be affected by the abrupt changes of heat and cold, and the dry heat of our American homes in winter, and which would also be free from the many mechanical faults which characterized those of the best European manufacturers.

It was, therefore, not in the spirit of commercial competition, but more as one pays out money to a worthy cause, that the Lyon & Healy Harp had its inception. It was necessary to spend many thousands of dollars in investigations and experiments, and in devising processes of manufacture, before it was possible to produce a harp that would embody the ideals set up for attainment.

The late P. J. Healy, founder of Lyon & Healy, was especially fond of the harp and its music. He had a broad vision of the future and high musical ideals; he saw the need, and decided that Lyon & Healy should build a better harp. The Superintendent of the Lyon & Healy factory, George B. Durkee, was a musical genius and inventor, as well as a practical factory man. For years Mr. Durkee had an ambition to build harps, and finally with Mr. Healy's encouragement he began to draw the scale and lay the plan for the first Lyon & Healy instrument. After two years it was produced at an initial cost of about \$10,000. This was in the fall of 1889.

The success of the Lyon & Healy Harp was marked from the very first. The superiority of the instrument was at once so obvious that it gained enthusiastic recognition wherever heard. The court orchestras of the various European capitals, and nearly every celebrated orchestra in Europe and America, soon recognized its merit and made it a permanent part of their equipment, thus leaving nothing to be desired in the way of approval of the highest authorities in the world of music. It was awarded the Grand Prize at the World's Columbian Exposition in Chicago in 1893, and has since taken the Grand Prize at every exposition where it has been exhibited, for thirty-one years. But greater even than these public evidences of approval are the thousands of enthusiastic letters from individual players the world over, the spontaneous verdict of those for whose fingers the harps were made.

Mr. Durkee was an indefatigable worker, a man of high ideals, a good judge of men and their work, and from the organization which he soon developed, improvements in the action, body, design and construction followed from time to time. He attained a degree of perfection in the woodwork and finish hitherto unknown. In the mechanical division of the factory he gradually assembled a corps of as expert mechanics as were ever gathered together. Many of these, as well as members of the woodwork division, are still employed in their respective places so that the organization — although very much larger today than it was then — made strong by years of striving to maintain the high traditions of its past, has developed today into a body the equal of which does not exist and cannot exist without undergoing the same years of experience, directed by a similar master mind.

All the inventions and improvements involved in the development and manufacture of the Lyon & Healy Harp were originated entirely within our organization. Except to the late Geo. B. Durkee and to the present factory staff, no credit can be given for any originality of thought or invention in the development of the Lyon & Healy Harp. Its scale, recognized the world over for perfection of intonation is the creation of the men and organization previously mentioned and not to any person or persons otherwise or elsewhere employed.

The following description of the improvements presented in the Lyon & Healy Harp shows it to possess exclusive points of superiority. There have been, of course, many minor improvements which are now in daily use and which lack of space prevents describing in detail. The major improvements, brought out by Lyon & Healy and the only notable ones since Erard produced his double action, are:

First—A series of original improvements shown in the action by which the greatest precision is obtained throughout the entire scale. The tone flows evenly without a break from one end to the other. The harpist may accept now this feature as a matter of course, but it was not so until Lyon & Healy perfected the action which has been the model in its field for so many years.

Second—An original mechanism for sharpening and flattening, by the use of which the performer may adjust each disc at will, adjusting it independently of its octave. The need of such a feature was long recognized, but it was Lyon & Healy who pioneered again and originated and perfected this highly important device.

Third—An original system employed for operating pedal rods, including the use of hollow tubes by which all rattling and sticking is absolutely overcome. In our new action we have rearranged the pedal rod connections in such a way as to let each rod work perfectly straight, through the column, instead of being crossed as has previously been the practice. This has been accomplished by an entirely new construction of tubes. On this we have also applied for a patent. One of the distinct features of the new arrangement of the pedal rods is that it gives a much smoother working action and makes operation of the pedal much easier.

Fourth—Our original spring-action device which takes up all lost motion as wear occurs, prevents wear from the spindle or mandrel from buzzing and jarring in the action, and increases its durability many fold. This includes a series of many original improvements in the action by which perfect synonyms are obtained throughout the entire scale in whatever position the pedals may be placed.

It was in 1893 that the taper spindle action was designed by Mr. Durkee to prevent buzzing and other noises, and it is considered the most important single invention in harp construction since Erard perfected his double action in 1810. Developing this idea, on November 21, 1893, we were granted a patent on the perfected harp spindle with taper bearing and perfected automatic string adjustment of each spindle. This enables the user of the instrument to easily adjust each disc to suit his requirements.

Fifth—An original device for connecting the body of the harp with the column, by the use of which a fracture, dislocation, or break at this point has never been known to happen to the Lyon & Healy Harp.

Sixth—On January 11, 1916, we also secured a patent for an improved metal truss which improved the tone in the bass notes and also gave greater strength and durability to the sounding board at the point where the greatest strain was placed upon it. When it is remembered that the tension on a harp at concert pitch amounts to about 1,875 pounds, the importance of this truss can be realized, as it does away with all possibility of the sounding board pulling up or warping in the center. Not only this, but the life of the sounding board is very greatly increased by the use of the truss. Its importance may be realized by any harpist who understands the fine points of its construction. When more strength is secured by the addition of too much wood, the tone is impaired, but by use of the truss, Lyon & Healy sounding boards are made with the ideal proportions for the greatest volume and best quality of tone.

Seventh—An original system of ribbing and bracing the body, greatly enhancing its freedom of vibration and allowing the sides of the body to expand with atmospheric change. Only an examination of the instrument itself can make clear the vital importance of this exclusive feature of the Lyon & Healy Harp.

Eighth—The necks of Lyon & Healy Harps have always been built strong enough to withstand the normal strain put upon them by the tension of the strings, but there were cases where harp necks have been broken by rough handling. It therefore seemed desirable to strengthen the harp neck if it could be done without detracting from the graceful appearance or adding too much weight. On September 14, 1915, a patent was granted us for an improvement in the construction of harp necks which added tremendously to its strength and rigidity and thereby to the tone of the instrument. This improvement, known as the "unbreakable reinforced fibre neck," enables us to guarantee all our harps against neck breaking. By laboratory test this form of construction actually withstands 50% more tension than the other.

Ninth—Our veneered sounding board reduces to a minimum the liability of checking caused by climatic changes and is so constructed that it has exceptional beauty and volume of tone.

With it was attained a depth, richness and volume of tone far greater than was thought possible before its triumphant demonstration. It has been a distinct Lyon & Healy feature for twenty-nine years and is recognized as a superior point by harpists the world over.

Tenth—Our screw washers prevent the breaking of screw heads in harp plates. This is a small but very important part of the harp action. It covers the improved cushion washer which is used on the neck studs and prevents the heads of the neck stud screws from breaking off when these parts of the harp are subjected to unusual expansion due to heat and dampness.

Eleventh—Our improved pedals are formed from sheet brass and their construction makes them non-breakable. By the use of our rubber capped pedals the harpist may play a great many piano compositions that would be otherwise impossible. With the improved rubber capped pedals, the harpist is able to operate four pedals at a time. The cap is so formed that it fits right over the end of the pedal brass and cannot slip from side to side when being used. The rubber is vulcanized on this brass cap so as to give extra thickness at the tip where most of the wear occurs. These caps may also be replaced when worn out at a slight expense. There is also a great improvement in the pedal hinge which creates a spring tension giving the proper resistance to keep the pedal from rebounding. The harpist may always feel sure with this construction that when he wants to make a half note change his foot will find the pedal in proper position.

Twelfth—This is a special device by which our harps may be slid over polished floors without marring them in the least, thereby obviating the necessity of lifting the instrument while placing it.

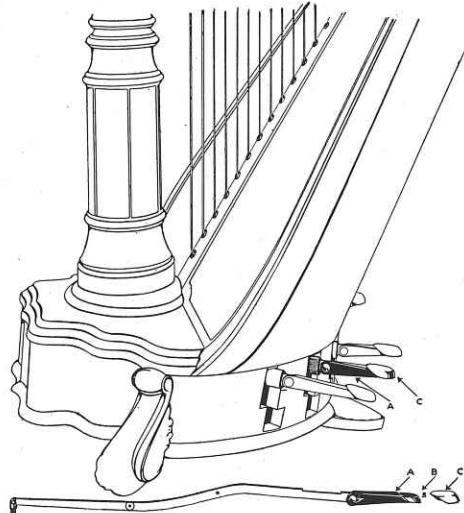
The new perfection harp shoe, designed and manufactured by Lyon & Healy only, is also of great importance. Although a small thing in itself, it will hold the harp rigidly in position when being played on a polished floor, marble floor, or Oriental rug without damaging the floor or covering. The rubber tips in these shoes may be replaced at a cost of a few cents when they are worn out, but the fact that the harp rests on these rubber tips only when being played prevents rapid wear of the rubber caps.

Thirteenth—An original device to damp the strings. The effectiveness of this arrangement has won enthusiasm of the leading artists of today. It gives the most complete and satisfactory assistance to the harpist. It is instantaneous in action.

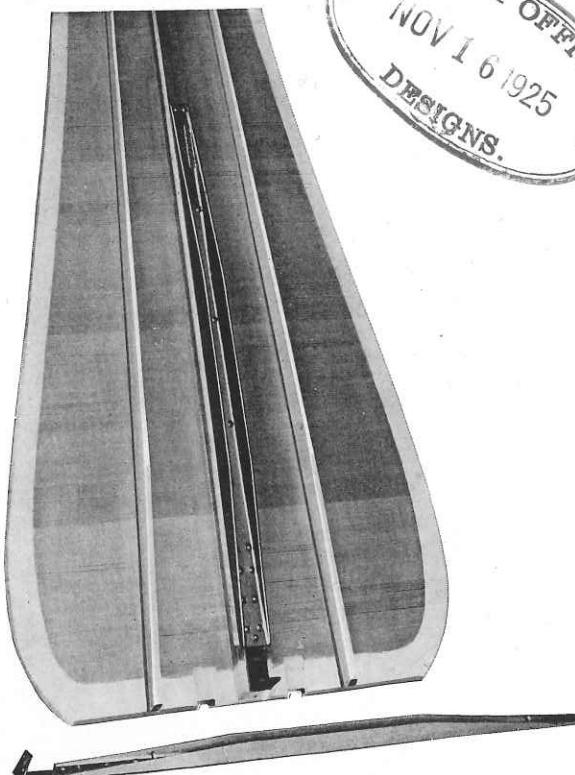
Fourteenth—Our celluloid tipped tuning pins which we use in the upper octaves of the harp where the breakage of strings is the greatest, will be found of great value as they eliminate almost entirely breakage of the strings at the tuning pin. The celluloid tip being softer the material will not cut the strings.

Fifteenth—Our new model Lyon & Healy Harp will be a revelation to all harpists. It is the last word in harp construction, and is the result of thirty-five years' experience in harp building. The distinctive feature of this new harp is the *increased hand room in the upper register*. Instead of the old square corner on the upper right-hand side of the harp body, we now build our improved harp bodies with a bevelled corner, which gives added room at this point. There is also a uniform spacing of the strings and a new angle of strings of the upper register. These changes not only add greatly to the tone, but also add materially to the ease of playing. In fact, harpists who have tested this latest model, claim that with the new construction they are enabled to play chords with ease which they were never able to get before on any harp.

The Lyon & Healy Harp



Showing the New Improved Pedal with Rubber Adjustable Cap



Patented Truss, which greatly increases the strength of the sounding board

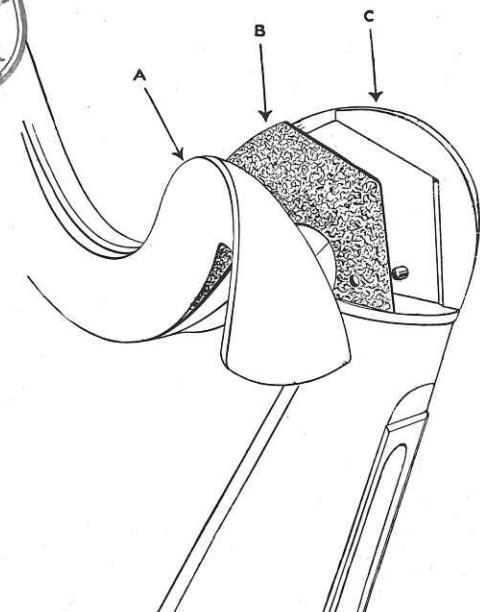
Guarantee

Every Lyon & Healy Harp is fully guaranteed by us against defective material or workmanship and any defects of this character will be made good at our factory free of charge. Season checks in sounding boards, which are invariably caused by atmospheric changes, are not classed as defects.

Terms

Prices of our harps are f.o.b. Chicago

Time payments may be arranged on a basis of 20% cash, balance in equal monthly installments extending over a period of about two years, bearing interest at 6% per annum.



Showing construction of the Lyon & Healy Harp Neck. Figure B indicates the layer of fibre which is used with six other laminations of maple

The Most Important Orchestras the World Over Use the Lyon & Healy Harp

CHICAGO SYMPHONY ORCHESTRA
Harpists, Enrico Tramonti (Soloist)
Margaret Jiskra

KANSAS CITY SYMPHONY ORCHESTRA
Harpist, Marie Roselli (Soloist)

OMAHA SYMPHONY ORCHESTRA
Harpist, Virginia Mulholland (Soloist)

BOSTON SYMPHONY ORCHESTRA
Harpists, Alfred Holy (Soloist)
Lucile Delcourt

NEW YORK SYMPHONY ORCHESTRA
Harpist, Joseph Pizzo (Soloist)

NEW YORK PHILHARMONIC ORCHESTRA
Harpist, Theodore Cella (Soloist)

PHILADELPHIA SYMPHONY ORCHESTRA
Harpist, Vincent Fanelli (Soloist)

CINCINNATI SYMPHONY ORCHESTRA
Harpists, Joseph Vito (Soloist)
Guiseppi Quintile

DETROIT SYMPHONY ORCHESTRA
Harpists, Djina Ostrowska (Soloist)
Winifred Carter

CLEVELAND SYMPHONY ORCHESTRA
Harpists, Laura Veissi (Soloist)
Nell V. Steck

SAN FRANCISCO SYMPHONY ORCHESTRA
Harpist, Kajetan Attl (Soloist)

LOS ANGELES SYMPHONY ORCHESTRA
Harpist, Alfred Kastner (Soloist)

SYRACUSE SYMPHONY ORCHESTRA
Harpist, Mildred Faulkner Rice (Soloist)

ROCHESTER SYMPHONY ORCHESTRA
Harpist, Lucile Johnson Bigelow (Soloist)

CHICAGO GRAND OPERA
Harpists, Amelia Conti (Soloist)
Harietta Gelfius

METROPOLITAN GRAND OPERA
Harpists, Carlos Sodero (Soloist)
Dominic Mellillo

Some of the orchestras listed above have but one harpist

The Lyon & Healy Harp is in use in the following and other noted European Opera Houses:

BERLIN
DRESDEN
BAYREUTH
BUDAPEST
CHRISTIANIA
PRAGUE

LEIPZIG
FRANKFURT
WEIMAR
COPENHAGEN
PETROGRAD

VIENNA
HAMBURG
STUTTGART
AMSTERDAM
MOSCOW

COLOGNE
MANNHEIM
MUNICH
STOCKHOLM
ODESSA

Also in the Gewandhaus Orchestra of Leipzig
and the Tonhalle of Zurich

The Lyon & Healy Harp is also used exclusively by such internationally famous solo harpists as

CARLOS SALZEDO
ADA SASSOLI

SALVATORE DE STEFANO

A complete list of these and other artists has been printed in a separate brochure which accompanies and is part of this catalog.

Though we have not made it a practice to have an exhibit in all Expositions, etc.,
The Lyon & Healy Harp has won first award wherever and whenever exhibited, the last time being in 1921

The Lyon & Healy Harp

STYLE 12 DOUBLE ACTION

This is an ideal harp for children. It has a range sufficient for all ordinary needs, and yet is small enough so that any child of six or seven years of age has no difficulty in reaching the pedals. The body is finished in beautiful bird's-eye maple, natural color and highly French polished. Single sounding board of selected spruce.

Column and base are hand carved and gilded. Column fluted and surmounted with an aluminum gilded crown; brass head plates, artistically lettered and numbered, hand polished and lacquered; nickel plated tuning pins. Includes a substantial shipping case which may be checked as baggage; tuning hammer and cotton flannel cover.

Extreme height, 62 3-8 in.
Extreme width, 32 in.
Extreme width of sound board, 13 in.
Number of strings, 41
Highest string, E
Lowest string, bass, G
Length of longest string, 53 in.
Weight, about 47 lbs.



The Lyon & Healy Harp

STYLE 14

DOUBLE ACTION, INTERMEDIATE SIZE

This harp is especially adapted for the small orchestra. Maple body, made from finest selected seasoned stock, highly finished, and French polished. Veneered sounding board finished in natural color, primavera wood moulding on edge. Red beech wood bridge and top strip. Column, base, and crown neatly ornamented and gilded. Brass head plates and nickeled tuning pins. Patented rubber tipped pedals.

Includes wooden traveling case in which it may be checked as baggage, cotton flannel cover, and tuning hammer.

Extreme height, 67 in.

Extreme width, 35 in.

Extreme width of sound board, 14 1-2 in.

Number of strings, 43

Highest string, E

Lowest string, contra bass, E

Length of longest string, 57 1-8 in.

Weight, 56 lbs.



The Lyon & Healy Harp

STYLE 16

DOUBLE ACTION, STANDARD SIZE

Figured maple body, finished in natural color, finely French polished. Veneered sounding board of choice selected spruce, handsomely decorated and primavera wood corner strips and moulding on edge. Column and base hand carved; column fluted, aluminum crown. Capitol and base gilded. Red beech wood strip and bridge. Brass head plates, hand polished, artistically lettered and ornamented. Nickeled tuning pins. Improved rubber capped pedals.

Includes canvas covered trunk in which it can be checked as baggage, felt cover, tuning hammer, gold plated string gauge, screw driver, and tuning fork.

Extreme height 70 in.

Extreme width, 37 1-2 in.

Extreme width of sound board, 16 1-2 in.

Number of strings, 46

Highest string, G

Longest string, contra bass, D

Length of longest string, 59 1-2 in.

Weight, 65 1-2 lbs.



The Lyon & Healy Harp

STYLE 17

DOUBLE ACTION, ORCHESTRAL SIZE

Curly maple body finished in natural color, finely French polished. Patented enlarged sounding board with grain extending lengthwise, finished in natural color, finely polished; ornamented by artistic design; genuine mahogany side and top strips. Column, base and crown hand carved and gilded in gold leaf; flutes in column gilded; red beech center strip and bridge; brass head plates hand polished, ornamented and lettered; nickelized tuning pins; rubber capped pedals.

Includes canvas covered trunk in which it can be shipped as baggage, felt cover, tuning hammer, gold plated screw driver, string gauge, and tuning fork.

Extreme height, 70 in.

Extreme width, 37 1-2 in.

Extreme width of sound board, 18 3-4 in.

Number of strings, 46

Highest string, G

Lowest string, contra bass, D

Length of longest string, 59 1-2 in.

Weight, about 70 lbs.



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〔 18 〕

The Lyon & Healy Harp

STYLE 19

DOUBLE ACTION, SEMI-GRAND SIZE

Handsome maple body, natural color, highly finished and French polished; patented enlarged sounding board of selected old spruce; genuine primavera side and top strips with rosewood corners. Column and base hand carved and covered with pure gold leaf. Aluminum crown also finished in gold leaf. Newly patented guaranteed unbreakable neck; brass head plates, artistically lettered, hand polished and lacquered; gold plated discs and string nuts; nickel tuning pins. Rubber tipped pedals. Perfection harp shoes on rear feet.

Includes a substantial canvas covered traveling trunk; in which it may be shipped as baggage, felt cover, tuning hammer, tuning fork, gold plated string gauge and screw driver.

Extreme height, 70 in.

Extreme width, 37 1-2 in.

Extreme width of sound board, 18 3-4 in.

Number of strings, 46

Highest string, G

Lowest string, contra bass, D

Length of longest string, 59 1-2 in.

Weight, about 70 lbs.



The Lyon & Healy Harp

STYLE 22—DOUBLE ACTION PROFESSIONAL MODEL—CONCERT SIZE

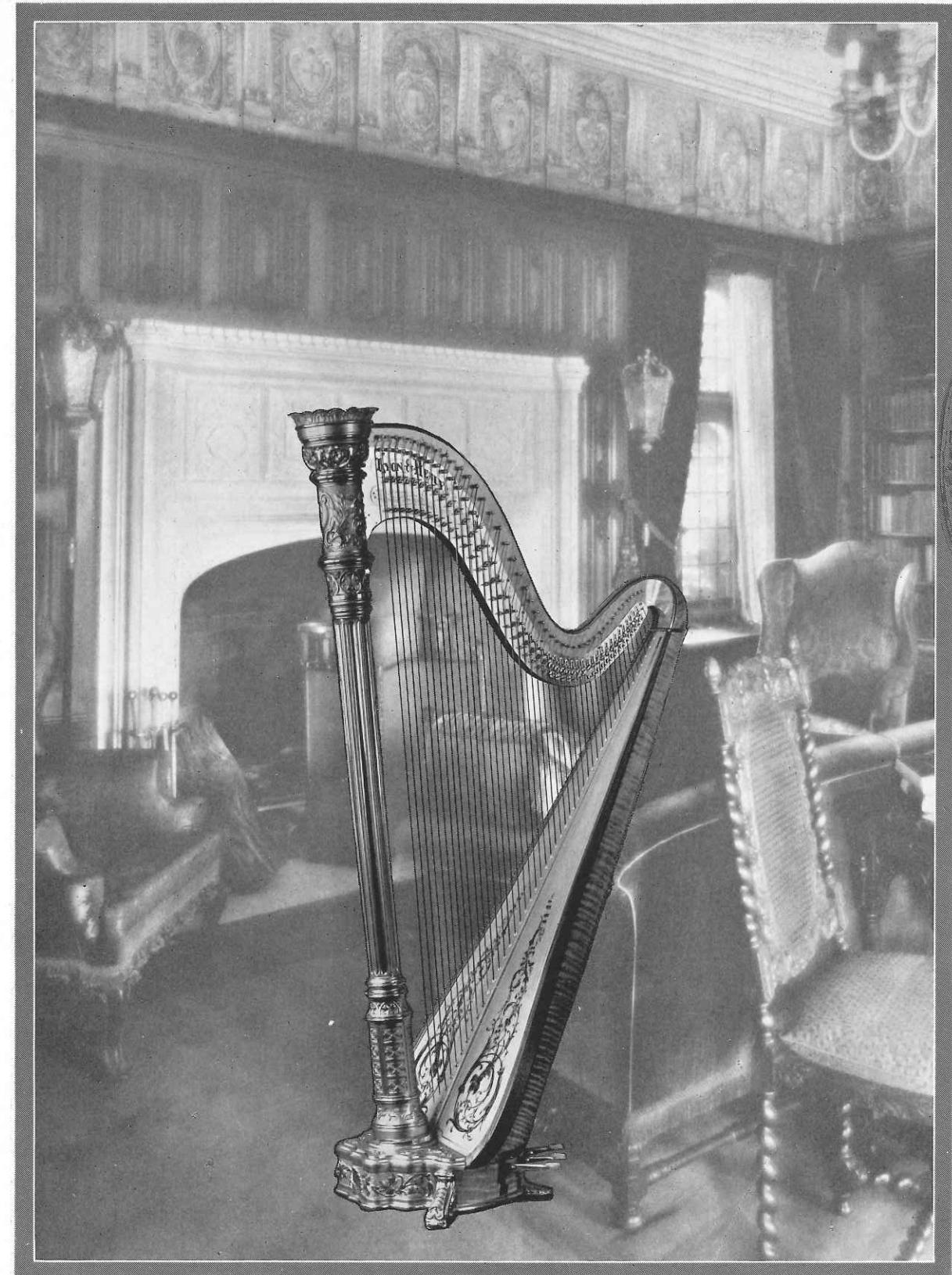
Selected beautiful curly maple body, finished in natural color, finely French polished. Patented enlarged sounding board of selected old spruce with grain extending lengthwise, finished in natural color, French polished, ornamented by handsome design in shaded gold leaf; quarter-sawed figured satin wood side strips and moulding. Red beech wood bridge and top strip. Capitol and base richly hand carved in bas-relief, finished in pure gold leaf; high lights hand burnished. Center of column shaped from solid wood and covered with pure gold leaf, flutes hand burnished. Newly patented guaranteed unbreakable neck. Column surmounted by handsome aluminum crown, gilded in gold leaf. Brass head plates, artistically lettered and ornamented, hand polished and lacquered. Gold plated discs and string nuts. Nickel plated tuning pins with patented Celluloid Tips. Rubber tipped pedals. Perfection harp shoes on rear feet.

Designed especially for concert and symphony orchestra use. The tone is rich, mellow and very powerful. The lower register, owing to the enlarged sounding board, has wonderful depth and carrying power.

Includes substantial canvas covered traveling trunk in which it may be checked as baggage, felt cover, gold plated gauge, tuning hammer, tuning fork and screw driver.

Extreme height, 70 1-4 in.
Extreme width, 38 1-4 in.
Extreme width of sound board, 19 3-4 in.
Number of strings, 46
Highest string, G
Lowest string, contra bass, D
Length of longest string, 59 1-2 in.
Weight, 73 1-2 lbs.

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[23]

The Lyon & Healy Harp

STYLE 23 — DOUBLE ACTION
PROFESSIONAL MODEL — GRAND CONCERT SIZE

Selected beautiful curly maple body, finished in natural color, finely French polished. Patented enlarged sounding board or selected old spruce with grain extending lengthwise, preventing cracking and checking, finished in natural color, French polished, ornamented by handsome design in shaded gold leaf; quarter-sawed figured satin wood side strips and moulding. Red beech wood bridge and top strip. Column and base richly hand carved in bas-relief, finished in pure gold leaf, high lights hand burnished. Center of column finished in panels and mouldings of panels covered with pure gold leaf, burnished. Column surmounted by handsome aluminum crown, gilded in gold leaf. Newly patented guaranteed unbreakable neck. Brass head plates, artistically lettered and ornamented, hand polished and lacquered. Gold plated discs and string nuts. Nickeled tuning pins with patented celluloid, tips. Perfection harp shoes on rear feet.

Designed especially for concert and symphony orchestra use. The tone is deep, rich, and full and on account of the greater string length and larger sound board, is exceedingly powerful.

Includes substantial canvas covered traveling trunk in which it may be checked as baggage, felt cover, string gauge, tuning hammer, tuning fork, and screw driver.

Extreme height, 72 1-4 in.
Extreme width, 41 1-2 in.
Extreme width of sound board, 20 3-4 in.
Number of strings, 47
Highest string, G
Lowest string, contra bass, C
Length of longest string, 61 7-8 in.
Weight, 78 lbs.



The Lyon & Healy Harp

STYLE 26

DOUBLE ACTION — GRAND CONCERT SIZE

Specially selected curly maple body finished in natural color, finely French polished with improved patented enlarged sound board with grain extending lengthwise. Artistic design on sound board finished in oil and gold. Hexagon column of Gothic design, richly ornamented by elaborate hand carving covered with pure gold leaf in various shadings. Brass head plates handsomely engraved both back and front and lettered. Nickel plated tuning pins with patented celluloid tips. Rubber capped pedals. Perfection harp shoes on rear feet.

Includes substantial canvas covered traveling trunk in which it may be checked as baggage, felt cover, string gauge, tuning hammer, tuning fork, and screw driver.

Extreme height (no crown), 71 1-8 in.

Extreme width, 41 1-4 in.

Extreme width of sound board, 20 3-4 in.

Number of strings, 47

Highest string, G

Lowest string, contra bass, C

Length of longest string, 61 7-8 in.

Weight, 80 lbs.



The Lyon & Healy Harp

STYLE 3

DOUBLE ACTION — GRAND CONCERT SIZE

This harp of Gothic design has a finely selected body of curly maple and patented enlarged sound board of choicest white spruce with grain of the wood extending lengthwise. The neck and column are of maple. The neck has our patented fibre lamination which insures it against breakage. The wood work, not gilded, is finished in the natural and highly French polished. The capitol, column and base are richly carved and finished in three colors of pure gold leaf. The oil and gold special design of the sound board is made to harmonize with the carving of the column. The discs are heavily gold plated. The tuning pins nickelized and fitted with our patented celluloid tips to prevent string breakage. Perfection harp shoes on rear feet.

Includes substantial canvas covered traveling trunk in which it may be checked as baggage, felt cover, string gauge, tuning hammer, tuning fork, and screw driver.

Extreme height, 72 1-4 in.

Extreme width, 41 1-4 in.

Extreme width of sound board, 20 3-4 in.

Number of strings, 47

Highest string, G

Lowest string, contra bass, C

Length of longest string, 61 7-8 in.

Weight, 78 lbs.



The Lyon & Healy Harp

SPECIAL 13

DOUBLE ACTION — GRAND CONCERT SIZE

This harp is remarkable indeed for its grace and beauty. It is of Louis XV design. The finest quality of maple is used in the construction of the body, column, and neck and the patented enlarged sounding board is of specially selected white spruce. The tone quality is deep, rich, and full. The design on the sounding board is finished in oil and gold and is in strict harmony with the period carving of the column and base. The capitol, column and base are overlaid with pure gold leaf in four shadings. The tuning pins are nickelated and equipped with patented celluloid tips. The pedals have our new patented rubber caps and the feet are equipped with the special perfection harp shoes.

Includes substantial canvas covered traveling trunk in which it may be checked as baggage, felt cover, string gauge, tuning hammer, tuning fork, and screw driver.

Extreme height, 70 1-4 in.

Extreme width, 35 in.

Number of strings, 46

Highest string, G

Lowest string, contra base, D

Length of longest string, 59 1-4 in.

Weight, 72 1-2 lbs.



The Lyon & Healy Harp

SPECIAL II

DOUBLE ACTION — GRAND CONCERT SIZE

This special design "The Art Noveau" harp is representative of one of our most exclusive special instruments. The column, neck, and body are of the choicest maple, and the patented enlarged sounding board with grain running lengthwise, of specially selected spruce. The tone quality leaves nothing to be desired by the most discriminating artist. The action plates are hand polished and beautifully etched both back and front. The carving of the capitol, column and base is covered with pure gold leaf in four colors and shadings. The ornamentation of the sounding board is finished in oil and gold by our own artist. The harp is equipped with our patented rubber capped pedals; perfection harp shoes on rear feet, and the tuning pins with celluloid tips.

Includes substantial canvas covered traveling trunk in which it may be checked as baggage, felt cover, string gauge, tuning hammer, tuning fork, and screw driver.

Extreme height, 72 1-4 in.

Extreme width, 41 1-4 in.

Extreme width of sound board, 20 3-4 in.

Number of strings, 47

Highest string, G

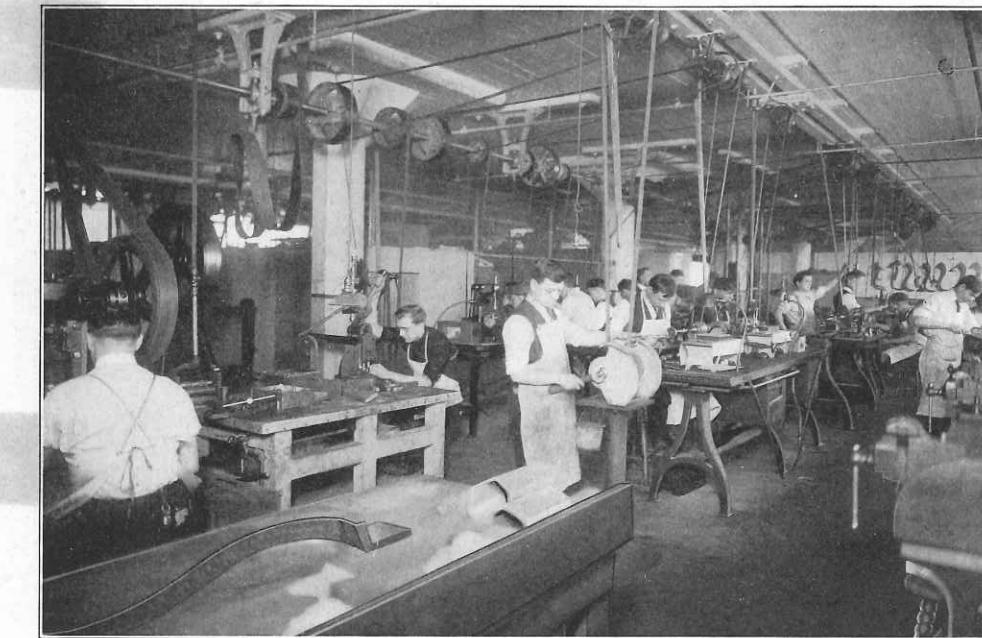
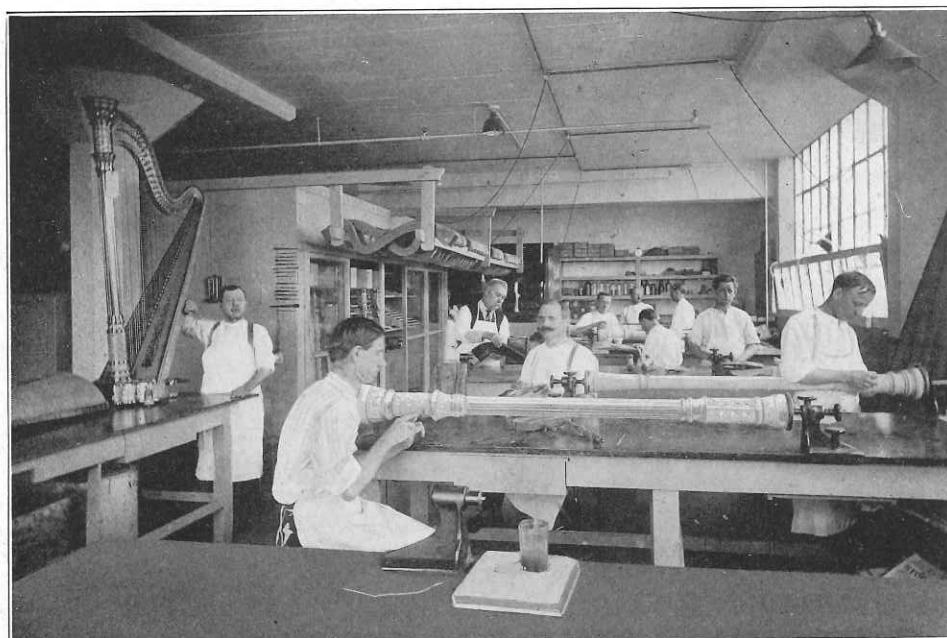
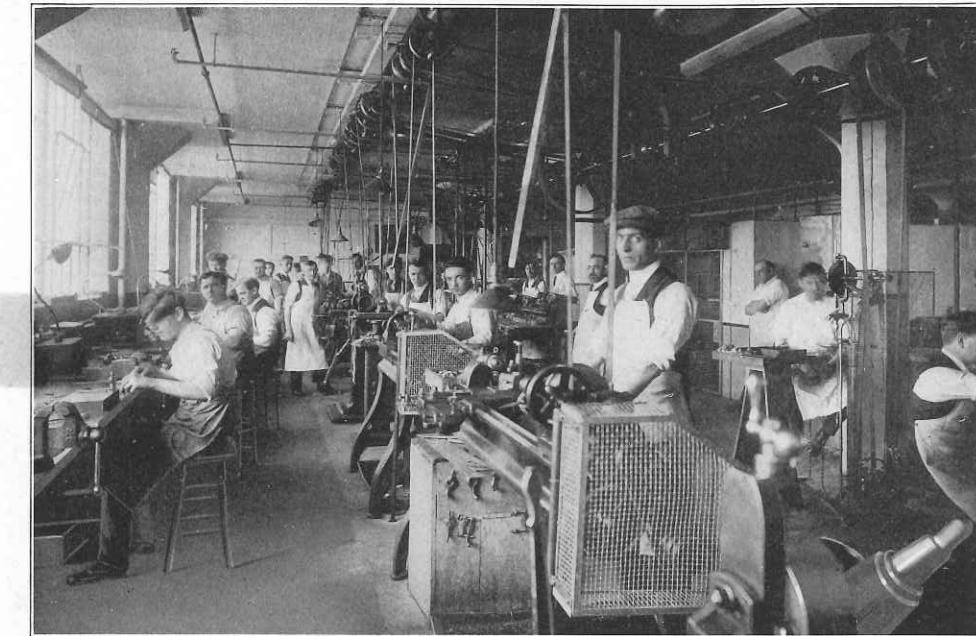
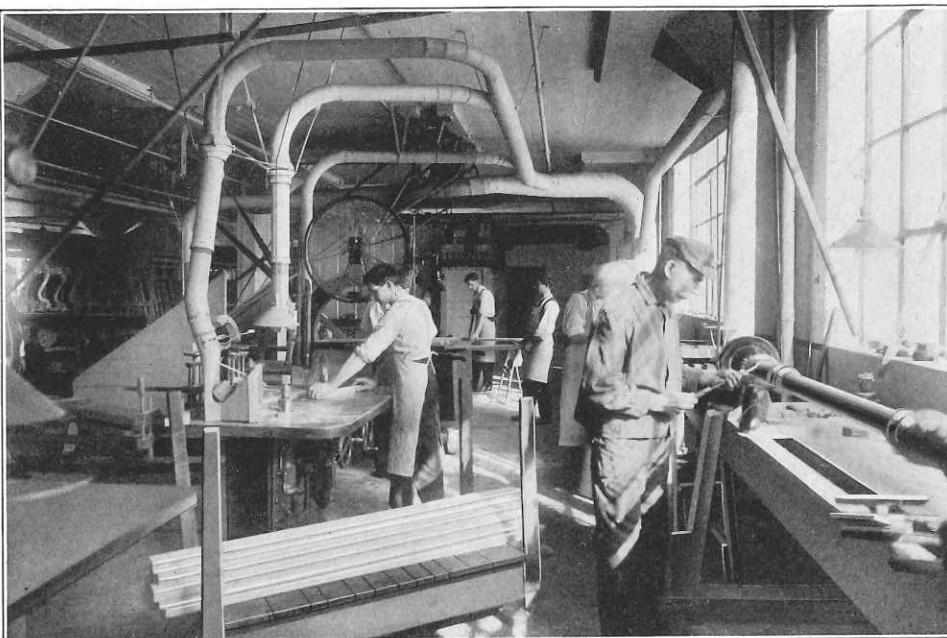
Lowest string, contra bass, C

Length of longest string, 61 7-8 in.

Weight, 78 lbs.

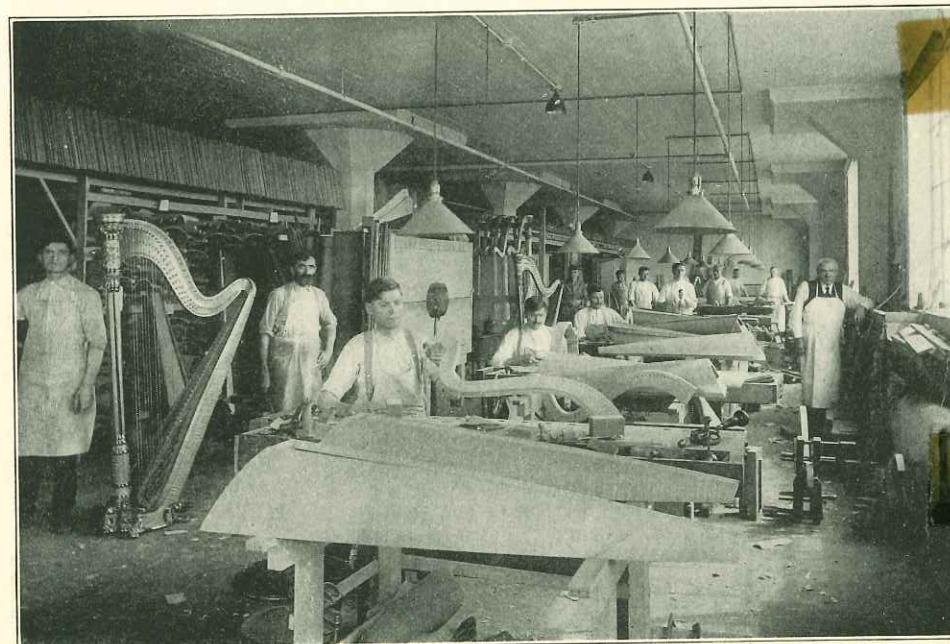
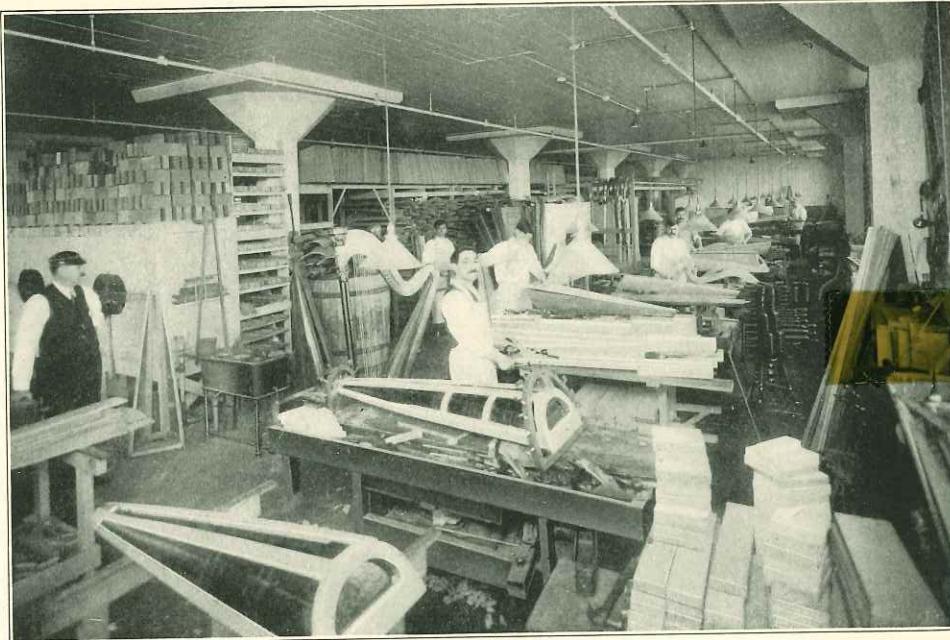


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DESIGNS.



Above a sectional view of the Mill Room. Below a view of the Gilding Department.
Harp Division, Lyon & Healy Factory.

Sectional views of the machine shops, Lyon & Healy Factory,
where harp actions are made.



Sectional views of wood working division, Lyon & Healy Harp Factory, where harp bodies are made. Note the long rows of harp sounding boards in the seasoning racks, near the ceiling on the left.

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